

SAMUEL WALTER




**A
BASIC MUSIC
BOOK**

BASIC PRINCIPLES OF SERVICE PLAYING

SAMUEL WALTER

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OF SERVICE
PLAYING

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FOREWORD

The material for this book has been drawn from my own experience in playing and teaching. Whereas I have for many years followed the principles here set forth about hymn playing, this is the first time they have been written down. At the present time I am teaching courses in applied theory at Union Theological Seminary School of Sacred Music, New York, and have had opportunity to use and to test the material on modulation, improvisation, and transposition.

I wish to thank Barbara Roth for her help and encouragement in the preparation of the manuscript and for proofreading it.

SAMUEL WALTER

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CHAPTER I

Hymn Playing

Many times the organist is hired because of the way he plays organ compositions, but his success will largely depend on how he plays the service. It is desirable to be able to play the preludes and fugues of J. S. Bach; it is of much greater importance to be able to play the music of the service in an interesting way, especially the hymns.

The conscientious organist will make sure he can play the hymns accurately and with life. Under no circumstances should they sound as if the organist thought playing the hymns was a chore to be dispensed with in the shortest time possible. The organist must love and enjoy the hymns. Hymns are a congregational expression and must be played in a manner that will aid their participation. The congregation are not musicians, and they will be encouraged to sing when the hymns are played in a straightforward manner—without “artiness” and without peculiar changes or breaks in the rhythm.

By artiness is meant the “interpreting” of hymns by making an audible break in the music at punctuation marks in the text. This is not desirable or necessary if one remembers that the function of punctuation is to

elucidate the meaning of the printed page. The days of elocution with compulsory pauses of varying lengths for the different punctuation marks are, fortunately, past. Well-spoken English has rhythm and flow which are not broken at the places punctuation would occur if it were written. The following excerpts from hymns show the absurdity to which this subject leads if breaks are made at punctuation marks:

1. Finding, following, keeping, struggling,
Is He sure to bless?
"Saints, apostles, prophets, martyrs,
Answer, 'Yes.'"
2. Joyful, joyful, we adore Thee
3. O God, our help in ages past
4. Jesu, Joy of man's desiring

Phrases and clauses in apposition with the Deity (Examples 3 and 4 above) must not be broken lest the result sound like profanity, singularly inappropriate in church.¹

The hymns should be played naturally, with a very slight break at the end of musical phrases; this corresponds to the end of a line in the poetry. The music is otherwise distorted because musical form is based on the phrase, in much the same way as the English language is based on the clause or the sentence. Only

¹ When the Lord's Prayer is said, "Our Father, who art in heaven" always flows along without a break after the word "Father."

to avoid an obvious change of meaning in the text would there be any excuse for not adhering to the above suggestions. The following show exceptions:

“Thy kingdom come,” on bended knee
The passing ages pray.

Tell me Thy secret; help me bear
The strain of toil, the fret of care.²

The organist who tries to “show” the congregation how the hymns should be performed only calls attention to the fact that something is not being done as he thinks it should be done, and by so doing he discourages participation in singing.

Hymns must not be played with metronomic precision. The final note of each stanza should be somewhat prolonged, and the break between stanzas should be long enough for the singers to catch their breath. There should be no ritard at the end of the stanzas; perhaps a slight broadening is appropriate at the end of the final one. Extreme ritards are inartistic. The “Amen” should be sung in the general mood of the hymn and in the rhythm printed. Long, drawn-out Amens are sentimental and unconvincing. The first note of each stanza should be prolonged imperceptibly

² One requirement of a good hymn is that it be singable. This means that one should be able to take a breath at the end of a line of poetry without distorting the meaning, which is obviously not possible in these examples.

(perhaps one quarter of a beat) to compensate for the time needed for the congregation to start singing after they hear the organ begin. This lengthening of the first note should not disturb the rhythm. The basic rhythm should be kept steady, but there will always be a natural, slight rubato (not an actual change of rhythm) at certain points.

This whole matter of rubato was brought to my attention some time ago. I was told that my playing was not sufficiently metronomic for the choir to keep in step during processions.³ A metronome with an electric eye was purchased to correct this condition. One Sunday morning after the service an amateur musician commented to me that something seemed wrong on the first three verses of the processional hymn "When morning gilds the skies," but that thereafter there was a sense of "rightness" about the hymns. The choir had needed three stanzas to arrive at their places, and the metronome had then been turned off. I had played the remainder of the hymn naturally and with no undue regard for the rhythm. In this hymn the third phrase "May Jesus Christ be praised" needs very slight rubato changes—not enough to affect the basic

³ The marching choir is fortunately disappearing. From a traditional and historical standpoint, the procession was not a military parade. If music was used, it was likely to be plainsong which is in free rhythm. The marching choir limits itself greatly in the choice of usable hymns. Plainsong, chorales, music containing fermatas, and any non-duple rhythms must necessarily be excluded. It is much better to walk naturally than to try to march in time with the music.

rhythm, only sufficient to avoid flippancy and to give dignity to the text. This whole matter of rubato will probably take care of itself if the organist sings the hymns while he is playing them.

Concerning the tempos of hymns, how fast should they be sung? There can be no inflexible rule given as there are many determining factors. If the church is large or if the congregation is large, the hymns will probably go slower than in small churches and with small congregations. At family services with many children present, faster tempos may be right. The mood of the individual service affects the music; Lent is quite different from Easter. And finally, the hymns themselves differ. Plainsong and hymns of praise generally are sung faster than chorales, early English hymn tunes (such as "St. Anne"), and hymns of a penitential or introspective nature. The organist must by all means try to interpret the general feeling of each hymn at the actual performance, keeping in mind the service as a whole.

Even when all this has been done, and the organist has conscientiously tried to help the congregation to worship through their singing, there may be complaints regarding the tempos of the hymns. Some churches have grown accustomed to faster singing than others. If there seems to be a general dissatisfaction, the organist should play slower or faster as the case may require. There is quite a range of possible tempos within the limits of good taste, and one should sensitively find

the right one for the circumstances. Isolated complaints should be disregarded and forgotten.

The introduction as given out by the organ need not include the playing of the entire hymn. Generally the first phrase followed by the last one will be sufficient. Playing the entire tune is a waste of time unless the hymn is unfamiliar, in which case there would be value in playing it all the way through. With a short introduction, it is essential to end it on a complete cadence, not a half one. If there is any insecurity with the pedal technique, only the manuals should be used. The introduction should be played in the same tempo and mood the congregation is expected to sing. The celestes, tremolo, and Vox Humana should not be used for hymns.⁴

Except for a small group of hymns with an organ accompaniment written out, the bulk of them are printed for the regular four-voice chorus—soprano, alto, tenor, and bass—and are not necessarily the only notes an organist should play. But before he starts adding notes, *he should be able to play all the notes and only the notes (with the bass part taken on the pedals) as they appear on the page.* In order to keep the musical form intact, a very small break should be made at the end of the musical phrase, at least in the top voice. When two or more notes of the same pitch

⁴ Some smaller organs do not have a sufficient wind supply for full organ. Very soft stops, such as Aeoline and Dulciana, use up wind but contribute nothing to the full ensemble, and should therefore be omitted.

appear consecutively, there should be a break between them, particularly in the melody. No more than two voices need be repeated from any one chord to the next, nor does the pedal need to be articulated.

Hymns, in general, sound best if they are played legato. An exception would be a reverberant church in which it might be necessary to play in a detached manner for greater clarity. Occasionally it may be feasible to play the two top voices detached in order to keep the congregation together or to stabilize the rhythm.

Many smaller organs have inadequate pedal registers to balance the manual tone. In such cases the bass may be played an octave lower than written to give more weight to this part. Care should be taken to avoid awkward voice leading when the lower end of the range is reached and it becomes necessary to return to playing the notes where they are written.

If the organ lacks brilliance, as so many organs do, the manuals may be played an octave higher. If this is done, either the 16' couplers, Swell to Great 16' and Great to Great 16', or the 16' stops should be added, but not both. The 16' stops and couplers should not be used when the manuals are played as written because they tend to give a thick, "muddy" effect with consequent loss of clarity.⁵

For greater fullness in hymn playing, each hand

⁵ Small scale 16' Quintaton, Gemshorn, string and reed stops will sometimes be usable.

may play a full chord (i.e., the tenor an octave higher, the soprano and the alto played with the right hand; the soprano and the alto an octave lower and the tenor played with the left hand), whenever possible. However, no notes other than the bass should be played below tenor C. For variety, the pedals may be omitted for an occasional stanza, the hands playing only the printed notes.

Adding passing notes judiciously in the lower voices gives added interest. An example of this is shown in Figure 1. This great hymn tune "Sine Nomine" by Ralph Vaughan Williams is written with a free organ accompaniment; full chords in each hand and passing notes are used.

Fig. 1^a



The suggestions made may be used whether the hymns are sung in unison (the melody only) or in harmony. Chords differing from those printed may be introduced if the hymns are sung in unison, but the

^a Ralph Vaughn Williams, "Sine Nomine." By permission of Oxford University Press.

progressions should sound natural and logical. Changing the chords on one stanza of one hymn within a service is sufficient because this type of interpretation very quickly becomes a distraction.

T. Tertius Noble and Eric Thiman have written many free accompaniments to familiar tunes.⁷ These are intended to be used when the hymns are sung in unison. After the organist has studied these he may wish to write out some original ones of his own and possibly use them in church.

If the church is fortunate enough to own one of the newer contemporary-style organs⁸ with high pitched stops and mixtures, the organist will not need to play the hymns an octave higher to obtain brilliance, or fill in chords with both hands, and the pedal can be played as it is written.

In a written treatise it is impossible to state how loudly an organ should be played to accompany hymns. The size of the church, the acoustics, the number of people present, and the volume of the instrument and how it is heard by the congregation make each situation unique. It is my opinion that many times the organ is not played loudly enough, especially in small churches with small organs. In general, the people sing better with louder organ accompaniment. Most complaints about too loud an accompaniment come from people who are not singing. Of course, some organs

⁷ See the book list in the appendix.

⁸ See Chapter VIII.

are capable of blasting or screeching to everyone's discomfort.

The organist will want to make sure he is playing with the volume he thinks best. If a good substitute organist can be secured, the regular organist should sit with the congregation for one of the regular services. He should make plans ahead of time with the performing organist regarding varying registrations and degrees of volume to be used for the hymns in order to be able to evaluate the results. Of course, he must sing on the hymns. He will listen carefully to the prelude, interludes, and accompaniments and thus gain a new perspective about the sound of the instrument and its general effect on the congregation. If such an arrangement is not feasible, the organist can request someone with discriminating musical taste, possibly a member of the choir, to sing in the congregation and to make a report afterwards.

During processions, in order to avoid repeating any of the stanzas, the organist may insert an interlude. Until one becomes accustomed to free improvisation⁹ it might be wise to write some examples and to play these. The opening chords of an interlude should be quite different from those at the beginning of the hymn tune to prevent the congregation from continuing singing. The interlude should end with a strong cadence. A modulation may be made in the improvisation to the key a semitone or a tone higher, with the

⁹ See Chapter VI.

ensuing stanza played and sung in the new key. If this is done artistically, and before the last verse, the effect can be thrilling. Depending on the range of the melody, it is sometimes preferable to begin in a lower key and to modulate to the key printed. However, if the range is not too high, it may be more desirable to begin in the key indicated and to modulate up.

Too much stress cannot be given to the importance of enthusiastic singing by the congregation. The hymns belong to them. It is in this area that they make their only musical contribution to the service, and they look to the organist to guide their efforts.

CHAPTER II

Accompanying Vocal Solos and Anthems

One of the demands of the good organist is that he be a good accompanist. He is no longer the leader he was when he played the hymns; he is a follower, and co-interpreter. To achieve the best results in public, it is of prime importance to be able to play the accompaniment well. Equally important is the rehearsal with the soloist at the organ and in the actual room of the performance. The organist should have the accompaniment mastered before the rehearsal in order to be able to give his attention to interpretation. At all times he should be precisely on the beat with the soloist regardless of any nuances, rubato, liberties, or mistakes. The accompanist must read the vocal line as well as his own part. Any liberties a vocalist takes should be discussed and if they are in good taste they can be used. In general, except for correcting typographical errors, the music should be performed as written without radical changes. At the rehearsal all mistakes, obviously, should be corrected.

When the soloist makes a mistake in public, the accompanist will do his best to hide this fact from the listeners and will do all he can to cover up the mistake and to help the soloist. If the singer has lost the vocal

line or the tonality, the notes he should be singing may be played by the accompanist. If the singer misses beats, the accompanist should skip the same beats. When a singer misses a cue and does not start to sing after an interlude, the accompanist, if he has sufficient presence of mind, may repeat the interlude, hoping that the second time the singer will get started; or he may go ahead playing the accompaniment, finishing the composition, if necessary, as an organ solo. However, there is no excuse for the lack of preparation by either the soloist or the accompanist.

One should keep in mind that the entire accompaniment is intrinsically a part of the whole vocal solo. The introduction, interludes, and final musical material should not be hurried; they should be performed in the correct tempo and proper mood. The habit of racing through interludes and of making ritards before vocal entrances is in bad taste.

Most accompaniments must be adapted not only to the organ but also for the particular organ on which it is to be played. The well-written organ accompaniment presents little trouble. "Accompaniment" or "Piano or Organ" at the beginning means that the accompaniment will probably sound better on the piano. To make it idiomatically effective on the organ may take a good bit of revision.

Here are some suggestions and examples:

1. The continued use of the pedals can become boring.

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2. The 16' pedal tone is most effective when reinforcing a definite bass line or with forte chords (Figure 2).

3. Pianistic devices should be modified (Figure 3).

Fig. 2

A. Written Played

Pedal

B. Written Played

Pedal

Fig. 3

A. Written Played B. Written Played

Pedal Pedal

ACCOMPANYING VOCAL SOLOS AND ANTHEMS

Fig. 3 (Cont.)

C. Written Played D. Written Played E. Written Played

Pedal Ped. Ped.

F. Written Played

L.H. or Ped. Ped.

G. Written Played

Ped.

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Fig. 3 (Cont.)

H. Written

Played

or

Ped. Ped.

I. Written
8 va.

Played

Ped.

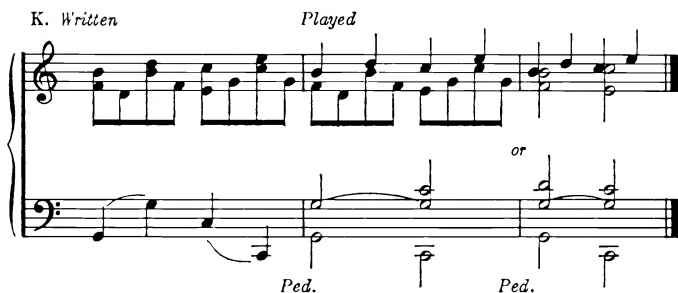
J. Written

Played

or

Manuals only Ped.

ACCOMPANYING VOCAL SOLOS AND ANTHEMS



4. The tremolo should be avoided during the actual singing. If it is in good taste, the tremolo may be used for solo lines in the accompaniment when the soloist is not performing.

The suggestions given for accompanying a solo apply also to anthems. The organist is an accompanist, a follower. If he is the choir director as well extreme care must be taken to maintain the accompaniment as part of the whole. The effect should not be that of "leading" the choir or "pulling them along." Adequate preparation and rehearsal by the choir as well as by the organist are essential.

CHAPTER III

Organ Solos

The organ through the centuries has been the instrument of the church, and much of the organ literature was written to be played in church. This does not mean that organ music is "sacred." Except for compositions based on a familiar religious tune, organ music is neither sacred nor secular. A religious title to the chorale prelude listed on the church leaflet is not sufficient to guarantee a sacred sounding piece. Rather, organ music is either appropriate or inappropriate. Most of the literature is appropriate for church use, but its appropriateness will depend on the type of service for which it is used.

The prelude, the postlude, and, in some churches, the offertory give the organist an opportunity for solo expression. The prelude should be in keeping with the general mood of the service which follows. The joyful, rhythmic preludes and fugues of Bach are suitable for Easter and other festivals. The quiet chorale preludes and the adagio, largo, aria, and the like are appropriate for penitential seasons.

If the offertory is an organ solo, the more melodic and less rhythmic pieces can be used. It should not be too long, approximately as long as it takes to receive the offering. If the ushers bring the plates to the front

of the church after the offering is received, they should be instructed to wait until the organ solo is finished or until they receive a signal from the organist. This will eliminate the possible necessity of bringing the solo to an improvised end.

The postlude is not as much a part of the service as the prelude and the offertory are. The people are leaving the church and there is bound to be some talking. Less attention will be given to organ music at this time. Many organists play loud postludes, and although this is acceptable, softer pieces may also be used.

The organist should feel that these organ solos are an offering to God and not that they are background music to cover up the sound of footsteps, whispering, or the clinking of money. The solo can be and should be an act of worship. When conceived in this way, cheap, sentimental, and poor quality music will not be used.

Congregations with an undeveloped musical taste should be exposed to good music. It is not only possible but, in fact, desirable to raise the standard of music to a high level, and here the organist should work slowly. It takes time to learn to appreciate better quality music.

The organ solos should be chosen with care and practiced to perfection. There is no excuse for inadequate preparation.¹

¹ A list of organ music begins on page 84.

CHAPTER IV

Music for Specific Occasions

Funerals

The funeral parlor with its soft lights, thick carpets, heavy window coverings, hushed voices, and innocuous sentimental music coming through a loudspeaker from records or an electronic organ is the antithesis of the ideally planned church funeral. The former tends to provide an escape from reality; the church has the opportunity of facing the reality of death and of giving the funeral significance. The church's reference to the deceased's "going from strength to strength in a life of perfect service in Thy everlasting kingdom" inspires hope and comfort and is of much more value than the "Gone but not forgotten" slogan. It is to be hoped that the church organist will have a minister who can read the service with assurance and confidence and not as though he were dying himself. The same comment can be made about the playing of the organist—assurance and good taste.

The prelude should begin when the people begin to gather. Those who arrive early may have come from a distance and probably would appreciate organ music. There is no need to make the music continuous by playing little interludes between compositions. One can imagine the musical worth of an interlude per-

formed while the organist is changing from one book to another, reading registrational directions, and finally selecting the stops for the next piece. It is much easier and likely to be more effective to stop, make the changes, and begin again. Silence can be extremely useful; silence is preferable to an uninspired interlude.

A list of appropriate funeral music appears in *Music for Funerals* (page 81). The organist will find additional material from his own repertoire. Only compositions of musical value should be used, and they should be performed in good taste. Sentimental interpretations, including a heavy use of the celestes, tremolo, and Vox Humana, are out of place. Chorale preludes and transcriptions of arias by J. S. Bach, played in a straightforward manner, are ideal.

Hymns, particularly the more subjective ones, should not be used if at all possible. Undesirable associations of a given hymn with a funeral are thereby avoided. If the organist is required to play hymns and is permitted to make his own choice, strong, positive hymns such as "O God, our help in ages past," the Easter hymn "The strife is o'er," and the great All Saints hymn "For all the saints" (tune: "Sine Nomine") are much more desirable than "Abide with me," "Day is dying in the west," "Nearer, my God, to Thee," or gospel songs such as "Beautiful isle of somewhere," "Shall we meet beyond the river?" and "In the sweet bye and bye." As an exception to the rule of not using hymns, I usually play "For all the saints" or "The

strife is o'er" as a postlude, increasing the tone as the congregation leaves until full organ is reached.

If other hymns are necessary, one or two can be played through once or twice within the service, before or after scripture readings or prayers.

The organist should keep in mind that the funeral is the most difficult service for which he ordinarily plays. The air is highly charged with emotion. He should make every effort to choose the best music and to perform it in the best possible style.

Weddings

The wedding is a sacred ceremony. The music should be chosen with this in mind. Love songs such as "I Love You Truly," "O Promise Me," "Because," and "At Dawning" are inappropriate whether they are played or sung. Malotte's "Lord's Prayer" is objectionable because the music is too much like secular popular music. Music with strong secular connotations should not be played. The bulk of the organ literature is therefore acceptable. Weddings are happy occasions; the preludial organ music can be light and gay. The selections should be chosen with care. This is really a short organ recital and there should be some variety among the compositions. Scherzos and classical dance forms such as the gavotte, chaconne, and gigue can serve as contrast for the aria or air of greater melodic interest. There is no need for interludes between numbers.

The Wagner and Mendelssohn marches are associated with weddings by so many people that most organists have a difficult time convincing anyone that there is more desirable and more appropriate music available. Some churches forbid the use of these so-called "traditional" marches, while others have no set policy. The organist who stresses high quality and seeks to eliminate the more obvious kinds of music can best effect a change in this matter of the wedding marches by obtaining an official ruling from his minister, music committee, or some other group to whom he is responsible.

At weddings for which the choir sings, a hymn sung in procession is extremely effective. The choir heads the procession, followed by ushers, bridesmaids, the bride's father, and the bride. The minister, the best man, and the groom may enter from the side of the church and meet the bridal party at the foot of the chancel steps. At the recession the bridal party leaves the chancel first and is followed by the choir. Appropriate hymns include "Praise, my soul, the King of heaven," "Joyful, joyful, we adore Thee," and "Now thank we all our God."

Musical Services

Musical services, including the multiple choir festival, present the organist with an opportunity for playing big organ pieces, such as fantasies, toccatas, preludes, and fugues, which might be too elaborate

for the regular worship. There may be a need for playing interludes between stanzas of the processional hymn and between some of the choral pieces. An interlude is not necessary if there is an organ introduction to the next selection.

The order of service should be arranged to give a sense of unity to it as a whole. Where it is possible, two pieces in the same tonality should not appear consecutively. The choice of the hymns can be made with this in mind. The whole service should have some form, with balance, contrast, and climax in mind.

The musical service gives the choir a chance to perform larger works than can be used for Sunday services. Many oratorios and cantatas have a piano accompaniment reduced from an orchestral score. These will require a good bit of revising and adapting to the organ.¹ If the organist is also the director, it might be advisable to invite a competent guest organist to play, with the regular organist-director conducting. His attention will not be divided between playing and conducting, and the results will likely be better.

The effect of the musical service can be enhanced by the use of other instruments in addition to the organ. A string quartet blends with voices and many baroque compositions were written for strings and continuo.²

¹ See Chapter II.

² "Continuo. In the scores of baroque composers (Bach, Handel), the bass part which was performed by the harpsichord or organ, together with a viola da gamba or cello." *Harvard Dictionary of Music*, Willi Apel (Cambridge, Mass.: Harvard University Press).

Soft 8' and 4' flutes can be used on the organ to contrast with the strings. The continuo is a "filling-in" part and should not be loud. It should give texture to the ensemble rather than weight. The pedals should not be used unless the bass line played by the cello needs to be stronger. If this is so, an 8' string will help to reinforce the cello. Generally it is not necessary to use the pedals.

Only first-rate string players should be used. Many an otherwise excellent performance has been ruined by the incompetence of the guest instrumentalists.

Many larger choral works can effectively use the additional color of other instruments: Brahms' *Requiem*, tympani and harp; Fauré's *Requiem*, violin and harp; Schubert's *Mass in G*, string quartet. Many of the solo sections of Bach's cantatas are really a duet between a singer and an instrumentalist. The part played by the instrument should be omitted from the organ accompaniment.

The Handel organ concertos give the organist a fine opportunity to play with a string quartet. A proper balance between the organ and the strings should be maintained, especially in the tutti passages.

Other examples of instruments with organ include: trumpet, voluntaries by Purcell and other English composers; various combinations of strings, sonatas by Corelli and other baroque composers; English horn or viola, Sowerby's *Soliloquy*.

CHAPTER V

Modulation

The ability to play music from the printed page including hymns, accompaniments for anthems and solos, and organ solos is necessary to be a competent church organist. This is only part of the total requirements for effective performance. The well-rounded organist should be able to improvise, that is, he should be able to create music at the keyboard. See suggestions given for free hymn accompaniments, page 14.

Modulation is a specific kind of improvisation; it is a free composition involving a change of tonality. It may consist merely of a succession of a few chords. An improvisation, as such, should be rhythmic, should be melodically interesting, and will generally be more elaborate and extended than a modulation. This chapter will deal with short modulations involving only chord progressions—the harmony element of music. The following chapter on improvisation will include rhythmic, melodic, and stylistic elements.

To modulate effectively, the organist should have a working knowledge of the basic rules of harmony; specifically, the ability to play a triad on any degree of any scale. Figure 4 gives these degrees for the key of C. The key of C is used in all the examples; it is under-

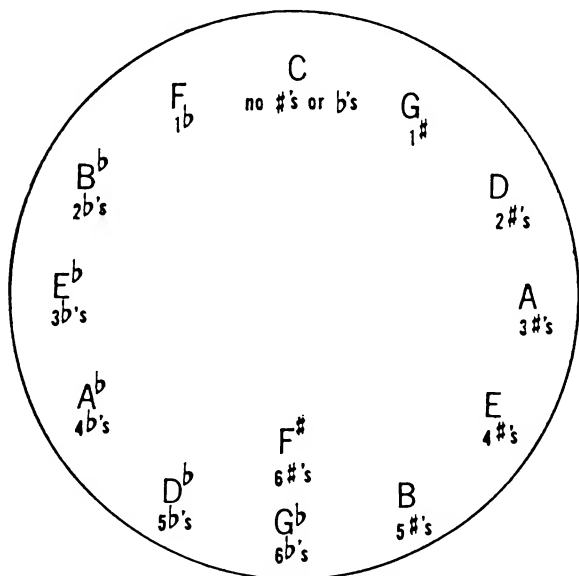
Fig. 4



I II III IV V VI VII
 C Major D Minor E Minor F Major G Major A Minor B Diminished

stood that transpositions to all the keys will be made by the organist. There are twelve keys, one for each semitone within the octave. A careful consideration should be given to the key relationships within the circle of fifths (see Figure 5).¹

Fig. 5



¹ For further information, see the book list in the appendix for recommended harmony books.

Only when the foregoing material has been assimilated can the organist approach the subject of modulation intelligently. In the appendix appear two sets of cadences, used by permission of Mlle. Nadia Boulanger, which will be of value as an aid to the person desiring more facility in understanding all the keys. These exercises should be transposed into all the different keys.

A few rules, if mastered, will be of help in modulating:

1. The tonality of C includes both the major and the minor modes; i.e., C major and C minor. This makes available E flat, A flat, and B flat as well as all the naturals—a total of ten different notes in the one tonality of C.

2. Modulation is effected by the use of a chord (altered or unaltered) common to the two keys.

3. Minor triads (on II, III, and VI degrees of the scale) are favored over major ones, as the minor triads give a “modal” color and tend to discourage overly romantic, “Victorian,” and obvious progressions. Major chords should be treated as “passing” chords, except in the final cadence.

4. The diminished seventh chord (VII°_7), though an ambiguous chord capable of many modulatory possibilities, should be avoided because the resulting chromaticism may be offensive to a sensitive musical taste.

5. The dominant seventh chord (V_7) should be

avoided for two reasons: First, its overuse became a cliché of the Victorian period, and tends to make the music sound obvious; and second, in addition to its wide use in cadences, an equally important function of this chord is that of the neighbor dominant. The dominant seventh chord may appear in the V_7 -I relationship on any degree, altered or unaltered, of the scale. In other words, there may be a cadence on any degree of the scale, but this is not a modulation. The danger of aural ambiguity becomes immediately apparent; instead of establishing the sense of the tonality in the desired key, an inconclusive vagueness in another key may result (see Figure 6).

Fig. 6

C I V_7/V V III IV II V I

6. Care should be exercised in the use of chromatically altered chords in order to avoid some of the worst progressions of the Victorian period.

7. A good, conclusive cadential formula is: VI, III, IV, V_{43} , I (see Figure 7).

Fig. 7

The musical score for Fig. 7 is presented in two systems. The top system consists of a treble staff and a bass staff. The bottom system consists of a single bass staff. The music is written in a style typical of organ service playing, with chords and moving lines. Below the staves, Roman numerals indicate the tonal progression: C, VI, III, IV, V 4 - 3, and I.

The art of modulation as here set forth is designed for actual performance at the organ; therefore, the following suggestions on organ technique may be of value at the outset:

1. The pedal voice should always move down step-wise and the top voice should always move up step-wise. A skip of an octave or a seventh upward is necessary when the end of the pedal range is reached, and a jump down on the manuals may be necessary in order to continue the upward motion. When this rule is observed, objectionable harmonic progressions between the outer voices, such as parallel fifths and octaves, are avoided; the voice leading is the strongest ("The bass should move in contrary motion to the top voice"); and the modulation will not meander within a limited range but will give a sense of direct motion from one tonal point to another. At the final

cadence the pedal may jump to root position instead of continuing to proceed stepwise downward (see Figure 8).

2. Both hands should fill in the chords; i.e., each hand should play three notes of the chord (except in positions in a low register). In other words, the left hand should imitate the right hand rather than duplicate the pedal line. No thought need be given about the doubling of chord tones; i.e., how many roots, thirds, or fifths appear at any one time.

3. Passing notes must be used at times in the pedal or in the top voice from one chord to the next.

4. The modulation should be kept rhythmical. This does not mean that one meter, such as $3/4$ or $4/4$ must be used. It does mean that there should be a sense of flow to the music. The result would be *free rhythm*.

A Perfect Fifth Up and Down

The keys of F and G major are more closely related to C major than are any other keys. A glance at the circle of fifths (Figure 5) will show that F and G are adjacent to C. The scale of C has no sharps or flats, F has one flat and G has one sharp. The scales of C and F have the same notes except B in C and B flat in F. The only non-common note between C and G is F in C which is F sharp in G. Because of the many tones common to C and F, and to C and G, both F and G have four triads each which also appear in C. The keys

of C and F each contain the C major, F major, D minor and A minor triads; C and G have the C major, G major, A minor and E minor triads in common.

Rule 2 (page 34) states: Modulation is effected by the use of a chord common to two keys. There are four common chords between C and F, between C and G. As long as the organist stays in the neutral area of the common chords, no modulation is produced. It is only when the *B flat* or *F sharp* is introduced that there is an aural impression of a modulation. And as long as one does not use other chromatic notes, the tonality will stay in the new key even if the neutral area between the two keys is used.

Rule 3 (page 34) prefers minor chords to major ones. The one minor triad between C and F containing the one tone not common to both keys is the G minor triad. Similarly, between C and G it is the B minor triad. These two minor triads give the strongest feeling of modulation into F and G, respectively, and therefore they are the ones which should be used. They produce a more conclusive and churchly quality than their major counterparts: B flat major and D major. The reason for this is: in F the B flat chord stands in the IV-I position with F (as in C, the F chord does with the C chord); in G the D chord stands in the V-I position with G (which could also be a neighbor dominant in C). In both cases there is a possibility of ambiguity. However, the use of the G minor and B minor triads implies a leading toward

the keys of G minor (B flat major) and B minor (D major), which, on the chart of the circle of fifths, is the next key further removed from C. But there is no danger of establishing tonality there as long as the determining accidentals E flat and C sharp are not used.

From this rather involved discussion, I am trying to acquaint the organist with means of producing convincing modulations. Figures 8 and 9 show one way of applying the above material. It should be understood that one may use many different chord progressions from the one example given, and the imaginative organist will discover these for himself.

Fig. 8 *

C I G III VI e III II V 4 - 3 I
Chords C G e b a D G

* In passing notes, the scale of the anticipated key should be used.

A Major Second Up and Down

The circle of fifths shows the keys of B flat and D major to be the next closest keys to C, and each of

Fig. 9

Chords C I VI V 4-3 I
 F III II C F
 a F g

these keys contains two common chords with C: F major and D minor in the key of B flat, and G major and E minor in the key of D. This narrows the neutral common chord area considerably; in fact, there is only one minor chord common to these keys and to C. In modulating from C to B flat, one of the most convincing chord sequences is that in which the minor chord containing the one chromatic change (B flat) into F is used first, the G minor chord. This should be followed, soon after, by the chord introducing the second chromatic change (E flat) necessary to establish the B flat tonality, which would be the C minor chord. Once an accidental is used, it should be retained. Similarly, going from C to D, the B minor chord (sounds like key of G), is followed by the F sharp minor chord, which leads into D. Figures 10 and 11 show one way of modulating to B flat and D from C.

Fig. 10



C I VI II II V 4-3 I
 F III B \flat VI c F B \flat
 Chords C a g c F B \flat

Fig. 11



C I III III II V 4-3 I
 G VI III e e A D
 D II VI f \sharp e A D
 Chords C e b f \sharp e A D

Modulations Using Lowered Sixth and Seventh Degrees of the Scale

Rule 1 (page 34) states that A flat and B flat are available for use in modulating from the key of C. The first part of Figure 12 shows the pedal playing C,

B flat, and A flat. The chord on this last note is the F minor triad, which is IV with the third lowered in the key of C. The F minor chord is also VI in A flat major, II in E flat, and III in D flat; it is a common chord between C and these three keys. Figure 12 is an example using this chord to go to A flat, down a major third; Figure 13 goes into E flat, up a minor third; and Figure 14 goes into D flat, up a minor second.

Fig. 12

C I A IV VI f V 4 - 3 I Ab

Chords C

Fig. 13

C I Eb IV II f V 4 - 3 I Eb

Chords C

Fig. 14

C I IV
Chords C Db III II V 4 - 3 I
f eb Ab Db

Modulations Using the Raised Fifth Degree of the Scale

The first progression (C to E) in Figure 15 is a bit startling in its effect, and at the same time is one of the brightest (as opposed to the more somber sounding progressions produced by a succession of minor

Fig. 15

C I III
Chords C E I V 4-3 I
E B E

chords). It effects a quick and convincing modulation. Figure 15, which modulates up a major third, is short and may be extended by the interpolation of a succession of minor triads in the final key, E major (see Figure 16).

Figure 17 shows the same initial progression with the E major chord treated as V in A major, down a minor third.

Fig. 16

C I III
Chords C E I
III VI II V 4-3 I
g# c# f# B E

Fig. 17

C I III
Chords C A V
VI II V 4-3 I
f# b E A

The modulation a semitone down can sound anticlimactic because the higher key, going into the adjacent lower one, many times with the loss of "brightness," can sound dull. Figure 18 shows a simple way to avoid this: from C the modulation moves into G, a fifth higher, and then makes the major third jump into B. Actually, this is a modulation up a major seventh rather than down a minor second.

Fig. 18

Chords C I G III VI V B III V 4-3 I
 Chords C e a G B B F# B

One of the most difficult modulations to make, and to make sound convincing, is the augmented fourth (or the diminished fifth). F sharp is the midpoint in the octave from C to C, and the key of F sharp is furthest removed from the key of C around the circle of fifths. An easy way to modulate is to go to the key a major second up, from C to D, and then to jump the major third into I $\frac{6}{4}$ of F sharp, as Figure 19 shows.

BASIC PRINCIPLES OF SERVICE PLAYING

Fig. 19

The image displays two systems of musical notation. The first system consists of a grand staff (treble and bass clefs) and a single bass line. The grand staff contains several measures of music with various chords and intervals. Below the grand staff, a series of Roman numerals and letter names indicate the chord progression: C, I, G, VI, III, VI, III, II, I, D. Below these, the letter names of the chords are listed: C, D, e, b, f#, e, D. The second system also consists of a grand staff and a single bass line. It features more complex chordal textures with many sharps and naturals. Below the grand staff, Roman numerals and letter names indicate the chord progression: F#, I, V 4-3, I. Below these, the letter names of the chords are listed: F#, C#, F#.

C I G VI III VI III II I D
Chords C D e b f# e D

F# I V 4-3 I
Chords F# C# F#

All of the possible modulations from the key of C now have been made. When the organist has thoroughly mastered these, he will transpose the formulas to any key, thereby making possible modulations from one key to any other key.

The question of beginning or ending a modulation in a minor key may arise. One need keep in mind only two rules: (1) The minor keys used are always the relative minor (A minor, whose relative major is C major) and not the *parallel* minor (A minor whose parallel major is A major). (2) The natural or primitive form of the minor scales should be used (in A minor the tones are A B C D E F G A, with no F sharp or G sharp). This means that one is virtually using the C major scale but is beginning or ending on VI. It will simplify this problem of the minor mode if one follows the above two rules and always thinks in the relative major keys. A convincing cadence, shown in Figure 20, is simply V-VI in the major key. One will note that the top voice comes down on the final chords to avoid the possibility of parallel fifths or octaves between the top voice and the bass.

To explain further, Figure 20 is a modulation from F minor to G minor. In planning a possible procedure one can reason thus: "I am to modulate from F minor to G minor. A flat is the relative major of F minor, and B flat is the relative major of G minor. Therefore, I will go up a major second from A flat to B flat, but I will begin on VI of A flat and my final cadence will be V-VI in B flat."

For modulations involving distantly related keys, with one or both in the minor mode, a quicker and more direct modulation can sometimes be made by use of the harmonic minor form of the dominant, i.e.,

a major triad by raising the seventh degree of the minor scale. In A minor, the seventh degree, G, is raised to G sharp. The dominant then is E, G sharp, B, a major triad instead of a minor one.

If one wants to modulate from A minor to F sharp major, for instance, the harmonic form of the dominant

Fig. 20

The musical score for Fig. 20 consists of two systems of piano accompaniment. The first system has three measures, and the second system has three measures. The chords are labeled below the notes as follows:

Measure	Chords
1	Ab VI
2	Bb V IV Eb
3	III II C C
4	VI g
5	III d
6	IV Eb
7	I Bb
8	V F
9	VI g

of *A* minor, which is *E* major, is only a whole step away from *F* sharp. The formula for modulating up a whole step can be used even though the two keys (*A* minor or *C* major and *F* sharp major) are a diminished fifth apart. This major dominant in minor is quite useful in modulations involving the minor mode.

When a modulation leads to a musical composition containing an introduction—such as a hymn, anthem, or solo—it is better to end in the III minor or the II minor key than on the I of the desired key. To explain: Let us assume that an offertory anthem ends in *C*. The organist is to play an improvisation which will lead into “Praise God, from whom all blessings flow.” Let us further assume that he will play the last phrase as an introduction. The length of the improvisation will vary to fit the exigencies of the particular service, and the organist may not be able to tell how long it will have to be. If he modulates into *G* and stays there, the introduction following will sound like a continuation of the improvisation. If, however, the organist modulates to VII, *B* minor (which is III in *G*), or VI, *A* minor (which is II to *G*) of *C*, and ends the improvisation in one of these two keys, the introduction to the doxology will sound like and actually be a new key. But these keys are so close to *G* (adjacent on the circle of fifths) that the jump into *G* will not be startling; rather, it will be logical and will sound refreshingly new. By ending on II or III of the desired major key instead of on I, the modu-

lation will sound more somber, while the music following it will, by contrast, be more "bright." See Figure 21.

Fig. 21

Anthem ending. Modulation

Chords C I C III
G VI VI II III I
a D VI IV I V VI
Chords C e a b G D A b

Last Phrase of Old Hundredth

G V I VI V IV I V I
Chords D G e D C G D G

By now it will be abundantly clear to the organist that in order to modulate easily and effectively he must

know all the triads on all the degrees of all the scales. There are no shortcuts. It will take a great deal of time and patience, but it is well worth it. After all of the above eleven modulations (Figures 8-20) have been mastered, they must be transposed to the other eleven keys. Or one may learn the modulation going up a perfect fifth (Figure 8) in all the keys before trying the other ones. In either case I would like to emphasize the importance of mastering the exercises in the appendix, in all keys, as an aid to modulation.

The final step to freedom will be to discard the formulas given in this chapter and to apply the rules to the creation of one's own original modulations.

CHAPTER VI

Improvisation

The art of improvisation embraces a wide range of creativity from short modulations to longer compositions with form. The gifted improviser can create his own preludes and postludes.

The use of the organ interlude in the service many times follows local custom. Some services contain a good bit of improvisation including the prelude and postlude as well as interludes within the services; other services contain none. The organist who likes to improvise should by all means do so. There are places where a short organ solo can add continuity and smoothness, such as places for seating latecomers and at the end of the offertory. These interludes may be a free improvisation (with or without a modulation), or they may contain thematic material from the hymn or anthem just sung or about to be used. If possible, these should be worked out and practiced ahead of time. At least key sequences should be planned, if the actual timing is not possible.

For interludes of undeterminable length (such as those played during the receiving of the offering) that lead directly into another musical number (such as the doxology), the organist should not reach the final key too soon. If the desired key is G, one can improvise

in B minor (III of G) or A minor (II of G), and at the close make a cadence in G. See pages 49-50 and Figure 21. If one goes at once to the new key and then finds he must continue playing for a while, the interlude can deteriorate into a succession of IV-V-I cadences. When it is time for the next musical item to be performed, the tonality will already have been worked to death.

Every organist should be able to improvise. One should be able to create acceptable little pieces without much trouble. The following suggestions give some ideas on how to begin.

A Modal Linear Style

1. Use only the white keys.
2. Use soft 16' and 8' on the pedals and contrasting colors on two manuals.
3. Play any white pedal except B and hold it while the right hand plays a short melody of about four notes, using any of the white keys.
4. Hold the last note of this melody and at the same time repeat the same four notes with the left hand on the second manual.
5. Hold the final note of the left hand melody and continue with the right, making some changes for variety.
6. Change the pedal occasionally.
7. Try moving the two manual voices at the same time.

8. At the cadence, the next to the last pedal note should be one note above or below the final, which should be the same pitch as the opening pedal note.

9. Move the top voice and the pedal in opposite directions into the final chord. This final chord need not be a triad, it may be composed of octaves, fourths, and fifths.

Figure 22 is a simple improvisation making use of the above rules. Don't be discouraged if the first attempts are as dull as this example! It was made extremely simple intentionally. With practice, less desirable sounds can be avoided and more creativity displayed.

A Modal Chordal Style and Solo with Accompaniment

1. Use only the white keys.
2. Use soft 16' and 8' on the pedals and appropriate stops on a manual.
3. Triads on any note except B, in root position or first inversions may be used.
4. Seventh chords with the root on any note except G or B, and their inversions may be used.
5. The following should be avoided: dominant sevenths, diminished sevenths, second inversions of triads, and obvious cadences in C major, as V-I (G-C) and IV-V-I (F-G-C).

Practice a series of chord progressions, making the pedal and the chords on the manual move in opposite directions (see Figure 23).

Fig. 22

Manual I

Slowly

Manual II

Pedals

Fig. 22 is a musical score for three staves: Manual I (treble clef), Manual II (bass clef), and Pedals (bass clef). The tempo is marked *Slowly*. The score consists of two systems of four measures each. In the first system, Manual I plays a sequence of eighth notes (G4, A4, B4, C5, B4, A4, G4) and a dotted half note (F#4). Manual II plays a sequence of eighth notes (F3, G3, A3, B3, C4, B3, A3, G3) and a dotted half note (F#3). The Pedals staff plays a sequence of eighth notes (F2, G2, A2, B2, C3, B2, A2, G2) and a dotted half note (F#2). In the second system, Manual I plays a sequence of eighth notes (G4, A4, B4, C5, B4, A4, G4) and a dotted half note (F#4). Manual II plays a sequence of eighth notes (F3, G3, A3, B3, C4, B3, A3, G3) and a dotted half note (F#3). The Pedals staff plays a sequence of eighth notes (F2, G2, A2, B2, C3, B2, A2, G2) and a dotted half note (F#2).

Fig. 23

Manual

Pedal

Fig. 23 is a musical score for two staves: Manual (treble clef) and Pedal (bass clef). The score consists of two systems of four measures each. In the first system, Manual plays a sequence of eighth notes (G4, A4, B4, C5, B4, A4, G4) and a dotted half note (F#4). Pedal plays a sequence of eighth notes (F3, G3, A3, B3, C4, B3, A3, G3) and a dotted half note (F#3). In the second system, Manual plays a sequence of eighth notes (G4, A4, B4, C5, B4, A4, G4) and a dotted half note (F#4). Pedal plays a sequence of eighth notes (F3, G3, A3, B3, C4, B3, A3, G3) and a dotted half note (F#3).

Fig. 24

Solo

Accom.

Pedal

The musical score for Figure 24 is written for three parts: Solo, Accompaniment (Accom.), and Pedal. The Solo part is on a single staff with a treble clef, showing a melodic line with eighth and sixteenth notes. The Accompaniment part is on a single staff with a bass clef, showing chords and some single notes. The Pedal part is on a single staff with a bass clef, showing a continuous line of notes. The time signature is 2/4.

To keep this kind of improvising from becoming uninteresting, introduce a melody on a second manual (see Figure 24).

Additional Suggestions

1. For variety, experiment with chords containing only fourths, fifths, and octaves. Such chords are fine at the beginning and the ending.

2. Make the improvisation rhythmic; it should keep moving.

3. Contrapuntal playing is the best and is the most difficult. There should be either three or four voices, and each one, including the pedal, should be interesting.

4. Try playing a trio (one voice for each hand and one for the feet, each independent of the other two).

5. Try to have as good voice leading as possible. This may be quite difficult for a while, but if the pedal and

Fig. 25



manuals move in opposite directions, the worst voice leading (parallel fifths and octaves) is avoided.

6. Use thematic material from hymns or anthems in the way Beethoven developed a four-note motif (see Figure 25).

7. Keep the texture as thin as possible. At the outset one may find it easier to disregard this suggestion. Later on one can try to eliminate notes which make the texture thick. Fewer notes give more clarity.

8. Figure 26 shows some possible modal cadences. The dominant seventh at e is unobjectionable because it resolves to VI (A minor) instead of the more customary I (C major). Some of these cadences may sound incomplete or strange to a person not accustomed to modal music. The sharp in parentheses is optional.

9. Study and play the great wealth of plainsong melodies from medieval church music. The Episcopal *Hymnal* (1940) contains some and the Roman Catholic *Liber Usualis* contains many plainsong melodies. These excellent melodies can be used as the basis for an improvisation, and the organist can try to create new melodies in the same style.

10. After one can play with ease in the various modes, using only the white keys, he may transpose

them to other pitches and use the necessary accidentals.¹

11. Practice hymns as follows: soprano with the right hand, alto and tenor with the left hand, bass on the pedals.

Fig. 26

a. b. c. d. e.

C I 7 II II 7 III III 7 IV IV 7 V V 7 VI

A word might be said about not improvising. Some ministers apparently have a phobia about periods of silence during the service. They insist on having organ music "to bridge the gaps," as they say. They fail to realize that silences can give rhythm to the service and at times can produce a dramatic effect. Others have the bad taste to insist on having soft organ background music played during scripture readings, prayers, and other spoken parts of the service in the manner of a cheap radio program. Of course, for such a person an organist who can improvise is indispensable.

¹ There are eight church modes, not including the modern major and minor. It is beyond the scope of this book to discuss them. The inquisitive person can learn about them in most general histories of music.

The organist should be alert about when to play and when not to play. A five-second silence while the congregation sits after standing is not long enough for organ music. Twenty seconds or longer for people to find seats or to finish taking up the offering should have music. A little common sense will help the organist to decide whether organ music is necessary or not at these places.

It is difficult to instruct someone how to be creative. At best, all one can do is to make some comments on how to get started. So much depends on the individual, his imagination, and his ability, but most of all on his actually improvising. It is important that the organist take time to practice improvisations. If one waits until the service, dull and uninteresting playing may result. Practice is needed if one expects to become proficient in the art of improvisation.

CHAPTER VII

Transposition

Some people transpose more easily than others, just as some can improvise and play in a free style more easily than others. But almost anyone should be able to transpose hymns if he practices transposition.

There are two ways to transpose: by changing the clef and by a combination of playing by ear and watching interval and chord changes. Some musicians have learned to read the seven clefs. For these, transposition merely involves a change of clef. But many Americans are trained to read only the G clef on the second line and the F clef on the third line. For this group, transposing by the second method can probably be learned more quickly than by learning the clefs.

Here are some suggestions for transposing:

Choose a familiar hymn containing few or no accidentals and written in the key of B flat or D. Transpose the melody to C. C is the easiest key, since it contains no black notes. The ear will help detect errors. Then play the soprano and the bass together. The next step is to add the alto, paying particular attention to the intervals between the soprano and the alto. Finally, add the tenor part.

While all four parts are being played, try to recognize

the scale degree (I, II, III, etc.)¹ of each chord on the page—make a mental transference to the transposed key, playing the correct degree in the new key.

To illustrate, Figure 27 contains the first phrase of “St. Anne” in B flat. Transpose it to C: first the melody, then add consecutively the bass, alto, and tenor. The next step is to recognize the chords: I, I, IV, I, VI, and so on. Read the chords in B flat and play them in C. It takes concentration to read the chords in one key and to play them in another. One may write the Roman numerals under the chords to help make the transference easier.

Fig. 27



The first two chords are I, the soprano moves down a third and the tenor moves up a third. Between the second chord and the third the chords change from I to IV, the soprano moves up a fourth, the alto stays the same, the tenor moves up a second, and the bass moves up a fourth. And so on.

When one transposes, he should try to keep in mind the following:

¹ The scale degrees for the key of C are given in Figure 4, page 33.

1. Try to recognize the scale degree of each chord on the printed page and play it in the transposed key.

2. Try to recognize the intervals between voices (the alto is a fifth below the soprano, etc.).

3. Try to recognize the melodic intervals of the various voices (the soprano moves up a fourth, etc.).

4. Let the ear help. Listen carefully for mistakes.

There are no shortcuts to learning to transpose. Don't be discouraged. It takes a great deal of practice. I transpose hymns at my junior choir rehearsals just to keep in practice.

If one works slowly and carefully, the ability to transpose can be improved.

CHAPTER VIII
Organ Registration

Specification A

GREAT

- 8' Dulciana (Gamba)
Flute (Melodia, Doppel Flute, Clarabella, Gross
Flute)
Open Diapason
- 4' Flute
Octave

SWELL

- 16' Stopped Flute (Lieblich Gedeckt, Bourdon)
- 8' Stopped Flute (Stopped Diapason, Bourdon,
Gedeckt)
Salicional (Aeoline, Gamba, Viola, Viol d'Or-
chestre)
Voix Celeste
Diapason (Open, Geigen, String, Horn, etc.)
- 4' Flute
- 8' Reed (Oboe, Cornopean, Trumpet, Vox Humana)
Tremolo

PEDAL

- 16' Stopped Flute (Bourdon, Gedeckt, Lieblich
Gedeckt, Subbass)
Open Diapason

BASIC PRINCIPLES OF SERVICE PLAYING

8' Flute
Octave

COUPLERS

Swell to Pedal, Great to Pedal, Swell to Pedal 4';
Swell to Swell 16', Swell to Swell 4';
Great to Great 16', Great to Great 4', Swell to Great 16',
Swell to Great 8', Swell to Great 4'.

*Specification B*¹

GREAT

16' Quintaton
8' Principal
8' Rohrflöte
4' Octave
2' Flageolet
IV Mixture

SWELL

8' Stillflöte
8' Gemshorn
8' Gemshorn Celeste
4' Koppelflöte
III Scharf
8' Hautbois

PEDAL

16' Subbass
16' Quintaton (from Great)
8' Principal
8' Subbass (from (16' Subbass))
4' Octave (from 8' Principal)

¹ Courtesy of Charles W. McManis, president of the Charles W. McManis Organ Company, Kansas City, Kansas.

COUPLERS

Swell to Pedal, Great to Pedal, Swell to Great

The preceding are two organ specifications. Specification A is typical of many built up until a few years ago. On many of these the tone tends to be heavy, the stops do not blend with one another, and there is no real ensemble.

In choosing registrations for such an organ one should remember that adding 8' and 16' stops on the manuals increases weight and heaviness of sound with a loss of clarity; adding 4', 2', and other high-pitch stops increases brilliance and generally adds clarity.

Let us look at Specification A. Because of the wide divergence of stop lists only some general remarks can be made. However, set up the two following combinations; play a Bach chorale prelude, and listen carefully to the difference in the sound. Notice that the second combination permits the contrapuntal lines to be heard more easily.

Combination 1. Draw all the 16' and 8' stops on the organ (except celestes and very soft stops as Aeoline and Dulciana); draw the following couplers if they are available: Swell to Pedal, Great to Pedal, Swell to Great 16' and 8', and Great to Great 16'. Play on the Great and Pedals.

Combination 2. Draw all the stops on the Pedals except the 16' Open Diapason and any other very

heavy stops; from the manual stops choose 8' strings (Dulciana, Gamba, Salicional, but no celestes), a reed if not too heavy (Oboe, Trumpet, but not Vox Humana), possibly a light flute (Stopped Diapason, Gedeckt), and all the stops of 4' pitch and higher; draw the following couplers: Swell to Pedal 8' and 4', Swell to Great 8' and 4', and Great to Great 4'. Play on the Great and Pedals.

Combination 2 is bound to sound thinner and more brilliant. In general, more brilliant tone gives a better accompaniment for voices than heavy, thick sounds, which tend to cover up the voices (Combination 1). No two organs sound exactly alike. The organist should listen carefully to the sounds he hears in order to decide what is most appropriate for the circumstances.

On many organs similar to Specification A, the Great 8' Open Diapason (and sometimes the Swell 8' Diapason, if there is one) is too loud and overbearing for anything except full organ. Where this is the case, they should not be used. Some large scale flutes (Doppel Flute, Clarabella, and Gross Flute) sound hooty and do not blend well with other stops. These should be used sparingly.

When adding stops to a soft combination to increase the volume, it is generally preferable to add higher pitch stops instead of 8' stops. For example, to an 8' flute add a 4' flute and then a 2' stop, if there is one, or a 4' coupler, instead of adding other 8'

stops. As one continues to add stops, naturally other 8' stops will be added, but the heaviest ones should be added last.

The type of organ just discussed is sometimes jokingly called an eight-foot organ because of the large proportion of 16' and 8' stops to 4' and higher pitch stops.

Specification B shows the modern trend of building with a real ensemble of tone in mind. The tone is very different from that of Specification A. If the organ (Specification B) is properly voiced, every stop will blend with every other one (except the celeste, which is tuned slightly sharp to create the undulating effect). Mixtures will not scream. If they do, either they are out of tune or the organ is poorly voiced. Mutations (stops which speak at pitches other than the unison or an octave) should add color and should not sound as if the organist is playing in two or more keys at once.

When building up to full organ, after drawing the 8' Principal, add stops in the following order: 4' Octave, 2' Flageolet, IV Mixture, 16' Great Quintaton, and III Scharf. The 8' Hautbois may be added at any time a reed quality is wanted. After adding the Pedal 16' Subbass the other pedal stops should be added as needed. The 16' Great Quintaton gives a somber texture without the loss of clarity. The Great Mixture reinforces 8' pitch and adds brightness. The Swell

Scharf reinforces 4' pitch and gives additional brilliance.

Both the Swell and the Great are complete in themselves, and the Swell, when added to the Great, complements the Great. 16' and 4' couplers are unnecessary and if the organ contains them, they should not be used for ensemble tone. Their use is best confined to special effects. This more modern type of instrument blends much better with voices and with other instruments than the 8' organ.

CHAPTER IX

Electronic Instruments

The electronic instruments have been promoted so effectively and so many churches have purchased them that no book on organ playing would be complete without some comments about them and how they can be used to best advantage.

We all know the advantages of these instruments: simple installation, low maintenance costs, and a relatively low purchase price. The chief disadvantage is the tone they produce, which can range anywhere from mediocre to bad. They do not sound like a pipe organ and really should not be compared with one.

Throughout its history the church has made use of all kinds of musical instruments. This is as it should be. I do not object to the use of an electronic instrument in church because it is electronic, but because it is a miserably poor imitation of a pipe organ and usually produces offensive sounds and noises.

I admit that in these days of hi-fi popularity, most of us have grown accustomed to music coming from loudspeakers. Perhaps my ears are overly sensitive. Apparently large groups of people attending church do not mind the sound or they do not listen critically. However, if the church can possibly afford it, I strongly

recommend a pipe organ, even a small one with three or four ranks of pipes.¹

Now for some suggestions on getting the most out of the electronic instruments.

The Hammond is different from other electronic instruments in two respects: the preset keys to the left of each manual offer a selection of ensemble and solo colors, and the draw-bars provide the organist with the possibility of creating other colors. The organist should experiment with these draw-bars; he can find quite a variety of sounds not available on the preset keys.² For congregational singing and for accompanying the choir or a soloist, the preset keys containing 16' pitch (and the two brown draw-bars, if the organist is using his own combination) should be avoided.

Try creating ensembles from the draw-bars. The white ones speak at unison or an octave; the black ones are mutations (speaking at a fifth or a third above unison). The white ones will be in better tune than the black ones. Beginning at the left, the first white draw-bar speaks at 8' pitch. Do not use too much 8' pitch, rather use more 4' (second white draw-bar) and some 2' (third white draw-bar).

Here are two original combinations which will give some idea of what to listen for:

00 3605 002

00 3506 003

¹ See Chapter X.

² The *Hammond Dictionary of Organ Stops* is recommended. See the book list in the appendix.

The two brown draw-bars in the center of the console, between two groups of nine draw-bars on the left and two on the right, affect the pedals. The one on the left speaks at 16' pitch; the other one contains a group of higher pitches. The pedal should not sound too loud in proportion to the manual tone. A loud 16' pedal can be extremely offensive. Rather, use more of the upper pitches (right draw-bar). With the original combinations given above, pull the pedal draw-bars out to 35. This should be sufficient.

The expression pedal permits a much greater range of sound on the Hammond than on a pipe organ. Accordingly, it should be handled with care. Extremes in volume and constant changing of volume can be distracting and unmusical.

A staccato-like "pop" with *forte* attacks and releases of playing is characteristic of most Hammonds. This can be eliminated by using the expression pedal in the following way:

The release will be discussed first. For organ playing which should have a *forte* release (such as the end of the stanza of a hymn, or the end of a Bach fugue), a fraction of a second before the release, close the expression pedal completely and as fast as possible. At the same instant the pedal is completely closed, make the release. The reverse of this procedure is used for the attack with one modification. Instead of having the expression completely closed, open it about three-quarters of the amount needed, and simultaneously

with the attack open it as quickly as possible to the desired volume. The "pop" is not as pronounced on attacks as it is on releases.

This special use of the expression pedal may require a good bit of practicing to sound artistic and natural. The listener should not be conscious of a big crescendo or diminuendo. The attacks should sound like the delayed full pipe speech of the pipe organ and the releases like a kind of short reverberation. For music beginning and ending softly, the expression pedal is used in the normal way.

When speaking about electronic instruments, I suppose one should not be dogmatic about his statements regarding the use of the tremolo. It is true that even a light tremolo helps relieve the hard quality of the sound. It is equally true, however, that the tremolo, when used for ensemble tone, reminds one of radio theme songs and soap operas. Some models of the Hammond contain a "chorus control." This gives an undulation to the tone, imitating the celestes of the pipe organ. For some music it is preferred to the tremolo. Some models have three positions for the tremolo and the chorus control: light, medium, or heavy. The *light* position sounds better in church than the heavier ones. The suggestions about the use of the tremolo and the celestes made in the earlier chapters would in general apply here.

Many of the other electronic organs have stops like a pipe organ. With these the organist simply chooses

from the sounds available. Many of these instruments are deficient in high pitch stops. If there is a 16' manual stop or coupler available, more brilliance can be obtained by using it with some 8' and the higher pitch stops and playing the manuals an octave higher.

The Baldwin has a tone control. Turning it one way increases 8' tone, and turning it the other way increases the higher pitches. Except for certain musical effects, a point midway between the two extremes seems to produce the best tone.

On some models of the Baldwin there is a screw adjustment at the back of the console affecting the volume of the pedal stops. There are three positions: soft, medium, and loud. I prefer the soft position. The medium and loud positions seem to me to be too loud for balance with the manuals.

The organist who must play the spinet model electronic instrument with 12 or 13 pedals and the incomplete manuals will find most compositions written for organ difficult if not impossible to play. The pedal part must be rewritten and at best will not be very satisfactory. Using music for manuals alone may be more satisfying. Even the usual manner of playing hymns (both hands on the same manual) will not be possible if the hymn exceeds the range of the keyboard. When this happens, set up the same combination of stops on both manuals, play the right hand on the keyboard with higher notes and the left hand on the other one.

CHAPTER X

The Unit Organ

Some churches have a unified, duplexed pipe organ. This type of instrument is generally small, but is capable of adequate ensemble and quite a variety of tone colors. Unification means that by electrical wiring one rank of pipes can be made to speak through stops at more than one pitch. The Bourdon, for instance, may have stops at the following pitches: 16', 8', 4', 2 2/3', 2', and 1 3/5'. Duplexing means that one rank of pipes can be made to speak through stops at more than one place. For example, an 8' Flute may appear with the stops for the pedal, swell, and great. Organs with only three or four ranks of pipes are generally unified and duplexed.

The following is the specification of the three-rank, unified, duplexed McManis organ in St. Luke's United Presbyterian Church, Kansas City, Missouri:

PIPES

Bourdon-Rohrflöte 16', 85 pipes
Principal 8', 85 pipes
Gemshorn 4', 73 pipes

Pedal	Great	Swell
16' Bourdon	8' Principal	8' Rohrflöte
8' Principal	8' Rohrflöte	8' Gemshorn,

8' Rohrflöte	8' Gemshorn,	tenor C
4' Principal	tenor C	4' Principal
4' Rohrflöte	4' Principal	4' Rohrflöte
	4' Rohrflöte	4' Gemshorn
	2' Principal	2' Gemshorn

2 manuals, 61 notes each; pedals, 32 notes; expression pedal; and crescendo pedal. The complete organ is under expression.

At present price levels the cost installed is from \$5,600 to \$6,400, depending upon the distance from the factory and the installation costs. The organ is tonally adequate for rooms seating up to about 150 people.

For churches desiring true organ tone and not financially able to afford a larger instrument, the organ just described is very satisfactory and much better tonally than any of the electronic instruments. The tone is pleasing and one does not get bored with the sound.

For organists who play a unified, duplexed instrument such as this the following comments should be of value.

There are only three sets of pipes, only three different basic colors. For organ compositions using both manuals, such as a solo on one manual and the accompaniment on the other, do not duplicate the same color at the same pitch on both manuals. For example, do not use the 8' Rohrflöte on the great and the swell

at the same time. Rather, use the 8' Rohrflöte on one manual and the 8' Gemshorn on the other. Here is a sample registration for a solo and accompaniment: swell (accompaniment)—Gemshorn 8' (and possibly Gemshorn 4'); great (solo)—Rohrflöte 8' and Principal 4'; pedal—Bourdon 16' and Rohrflöte 8'.

Here is a sample registration for compositions requiring two levels of ensemble tone, such as Bach preludes and fugues: swell (softer)—Rohrflöte 8' and Gemshorn 2'; great (louder)—Principal 8', Rohrflöte 4', and Principal 2'; pedal—Bourdon 16', Principal 8', and Principal 4'.

If this type of organ has stops at $2\frac{2}{3}'$ pitch (Nazard, Twelfth) or $1\frac{3}{5}'$ pitch (Tierce), they should be used only in solo combinations and not for ensemble tone. Because they are derived from the 8' ranks they are somewhat out of tune at mutation pitches. Ensemble color should be composed of 8', 4', and 2' stops, and 16' in addition on the pedals.

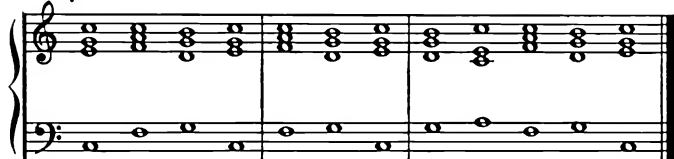
The organist with some imagination will gain greater variety if he experiments with various combinations of stops, draws only the stops he needs, and listens carefully to the sounds.

Appendixes

Cadences

CADENCES IN THE KEY OF C¹

I Major Chords Major



Harmonio Minor



Asoending Minor



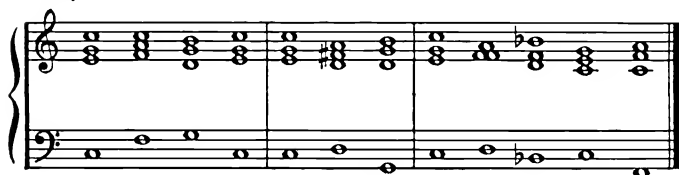
¹ Used by permission of Mlle. Nadia Boulanger.

BASIC PRINCIPLES OF SERVICE PLAYING

Descending Minor



Descending Minor

CADENCES BEGINNING ON
C MAJOR AND A MINOR ²I Major
Major

Harmonic Minor



Ascending Minor

² Used by permission of Mlle. Nadia Boulanger.

BASIC PRINCIPLES OF SERVICE PLAYING

Descending Minor

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with many beamed eighth notes, while the bass staff provides a simple harmonic accompaniment with quarter and eighth notes. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into three measures by vertical bar lines.

II Minor
Major

Harmonic Minor

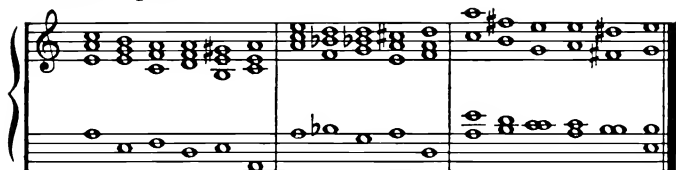
A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with notes and rests, while the bass staff provides a simple harmonic accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The melody consists of two phrases, each four measures long. The first phrase starts on G4, goes up to A4, then down to F#4, E4, and D4. The second phrase starts on D4, goes up to E4, F#4, and ends on G4. The bass line consists of a single note (D3) in the first measure of each phrase, followed by a half note (D3) in the second measure, and a whole note (D3) in the third and fourth measures.

Ascending Minor

Ascending Minor

The image shows a musical score for an ascending minor scale. It consists of two staves, treble and bass clef. The treble staff contains a series of chords, each consisting of a pair of notes (a dyad) with a sharp sign (#) above them, indicating a major triad. The bass staff contains a series of single notes, each with a flat sign (b) below them, indicating a minor triad. The notes are arranged in a sequence that suggests an ascending minor scale.

Descending Minor



A List of Recommended Books

SERVICE PLAYING

Lang, C. S. *Score Reading Exercises in Three and Four Parts. Book 1 in G and F Clefs.* London: Novello and Co.

Lovelace, A. *The Organist and Hymn Playing.* Nashville: Abingdon Press, 1962.

Noble, T. T. *Fifty Free Organ Accompaniments.* Glen Rock, N. J.: J. Fischer and Brother.

———. *Free Organ Accompaniments to One Hundred Well-known Hymn Tunes.* Glen Rock, N. J.: J. Fischer and Brother.

Thiman, E. *Varied Harmonizations of Favorite Hymn Tunes for Organ.* New York: H. W. Gray.

MUSIC FOR SPECIFIC OCCASIONS

Fryxell, R. *Wedding Music.* Rock Island, Ill.: Augustana Book Concern, 1956.

Music for Church Weddings. Greenwich, Conn.: The Seabury Press, Inc., 1952.

Music for Funerals. Greenwich, Conn.: The Seabury Press, Inc., 1952.

Wedding Manual, A. Nashville: Abingdon Press, 1958.

Wedding Music for the Church Organist and Soloist.

BASIC PRINCIPLES OF SERVICE PLAYING

Compiled by Austin C. Lovelace. Nashville: Abingdon Press, 1961.

MODULATION AND THEORY

- Boyden, D. *A Manual of Counterpoint Based on Sixteenth Century Practice*. Rev. ed. New York: Carl Fischer, Inc., 1953.
- Bush, A. *Strict Counterpoint in Palestrina Style*. New York: Joseph Williams, 1948.
- Morris, R. O. *Figured Harmony at the Keyboard*. London: Oxford University Press.
- Persichetti, V. *Twentieth Century Harmony*. New York: W. W. Norton and Co., Inc., 1961.
- Piston, W. *Harmony*. Rev. ed. New York: W. W. Norton and Co., Inc., 1948.
- Tapper, T. *First Year Harmony (Augmented and Newly Revised Edition)*. Evanston, Ill.: Summy-Birchard Publishing Co.

IMPROVISATION

- Rowley, A. *Extemporisation, a Treatise for Organists*. New York: Mills Music, Inc.
- Schouten, H. *Improvisation on the Organ*. London: W. Paxton and Co., Ltd.

THE ORGAN

- Blanton, J. *The Organ in Church Design*. Albany, Tex.: The Venture Press, 1957.
- Sumner, W. *The Organ*. 2nd ed. New York: Philosophical Library, Inc., 1955.

ELECTRONIC INSTRUMENTS

- Irwin, S. *Dictionary of Hammond Organ Stops*. Rev. ed. New York: G. Schirmer, Inc., 1961.

GENERAL BOOKS

- Ellinwood, L., editor. *The Hymnal 1940 Companion*. New York: The Church Pension Fund (Protestant Episcopal Church), 1949.
- Ingram, Madeline D. *Organizing and Directing Children's Choirs*. Nashville: Abingdon Press, 1959.
- and Rice, William C. *Vocal Technique for Children and Youth*. Nashville: Abingdon Press, 1962.
- Liber Usualis*, *The*. Edited by the Benedictines of Solesmes. Tournai, Belgium: Desclée and Co., 1947.
- Lovelace, A. and Rice, W. *Music and Worship in the Church*. Nashville: Abingdon Press, 1960.
- Marshall, M. *The Singer's Manual of English Diction*. New York: G. Schirmer, Inc., 1946.
- Rice, W. *Basic Principles of Singing*. Nashville: Abingdon Press, 1961.
- Sydnor, J. *Planning for Church Music*. Nashville: Abingdon Press, 1961.

MUSIC PERIODICALS AND ORGANIZATIONS

- American Guild of Organists, 630 Fifth Avenue, New York 20, N. Y.
- American Organist, The*. An independent monthly journal. 16 Park Avenue, Staten Island 2, N. Y.
- Diapason, The*. Official monthly journal of the American Guild of Organists, 343 South Dearborn Street, Chicago 4, Ill.
- Music Ministry*. A monthly publication of the Board of Education of The Methodist Church, The Graded Press, 201 Eighth Avenue, South, Nashville 3, Tenn.

A List of Organ Music

Benoit	Fifty Élévations	J. Fischer
————	Noël Basque	J. Fischer
Bingham	“Baroque” Suite	Galaxy
————	Seven Preludes and Postludes on Lowell Mason Hymns	H. W. Gray
————	Twelve Hymn-Prel- udes (2 sets, 6 in each)	H. W. Gray
Boëllman	Suite Gothique	Elkan-Vogel
Bossi	Six Pieces for Organ	Boston Music
Brahms	Eleven Choral Prel- udes with Chorales	Mercury
Bridge	Adagio in E Major	H. W. Gray
Buxtehude	Christmas Album	Peters
Campra	Rigaudon	H. W. Gray
Candlyn	Preludes on Hymn Tunes Darwall Hyfrydol Mit Freuden Zart Rockingham St. Bernard St. Flavian	Abingdon
Corelli	Suite in F	G. Schirmer
Dyson	Variations on Old Psalm-Tunes (vol. 1)	Novello
Franck	Selected Works for Organ (10 pieces)	G. Schirmer

————	Three Chorals	Elkan-Vogel
Goode	Magnificat	Abingdon
————	Processional	Abingdon
Handel	Firework Music	B. F. Wood
————	Suite from Water Music	J. Fischer
Haydn	The Musical Clocks	H. W. Gray
Held	A Nativity Suite	Concordia
Hindemith	Sonata I and II	Schott
Huston	Prelude-Improvisation on "Aberystwyth"	H. W. Gray
Jacobi	Prelude	H. W. Gray
————	Three Quiet Preludes	H. W. Gray
Karg-Elert	Sempre Semplce (2 vols., 6 in each)	Paxton
Kreckel	Melodia Sacra (20 pieces)	J. Fischer
————	Musica Divina (3 vols.)	J. Fischer
Lorenz	Amazing Grace	Abingdon
Lübeck	Orgelwerke	Peters
Marcello	Psalm Eighteen	H. W. Gray
Marshall	Fifteen Harmoniza- tions on Hymn Tunes	Abingdon
McKay	Meditations—Four Expressive Pieces for Organ	Abingdon
McKinley	Ten Hymn Tune Fantasies	H. W. Gray

BASIC PRINCIPLES OF SERVICE PLAYING

Means	Choral Prelude on "Down Ampney"	H. W. Gray
Meek	Three Preludes on Plainsong Melodies	H. W. Gray
Mendelssohn	Organ Works	G. Schirmer
Milford	Seven Seasonal Sketches Based on Carol Tunes	Novello
Milhaud	Pastorale	H. W. Gray
Mozart	Adagio for Glass Har- monica	H. W. Gray
Muffat	Apparatus Musico- organisticus	Peters
Nilson	Pedal Playing (book of pedal exercises)	G. Schirmer
Oldroyd	Eight Liturgical Prel- udes for Organ	Oxford
Pepping	Grosses Orgelbuch (2 vols.)	Schott
———	Kleines Orgelbuch	Schott
Peeters	Aria	Heuwekemeijer
———	Ten Chorale Preludes on Gregorian Hymns (3 vols., 10 in each)	Peters
———	Ten Chorale Preludes on Well-known Hymn Tunes (3 vols., 10 in each)	Peters
Powell	Four Preludes on Early American Tunes	Abingdon

————	Four Psalm Preludes	Abingdon
————	Sacred Harp Suite— based on “Do Not I Love Thee, O My Lord”	Abingdon
Purcell	Voluntary on the One Hundredth Psalm Tune	H. W. Gray
————	Westminster Suite	Oxford
Purvis	Greensleeves	Sprague- Coleman
————	Seven Preludes	C. Fischer
————	Leeds’ Organ Selec- tions by Richard Purvis (11 pieces)	Leeds
Roberts	Litany	H. W. Gray
Roff	Six Service Pieces for Organ	Abingdon
Rohlig	In Dulci Jubilo	Abingdon
Rowley	Choral Preludes Based on Famous Hymn Tunes (Church Year Cycle in 5 vols., 5 in each)	Edwin Ashdown
————	Sonatina	Novello
————	Triptych	Novello
Scheidt	Ausgewählte Werke	Peters
Schubert	Litany	H. W. Gray
Slater	An Easter Alleluya	Oxford
Snow	Five Compositions	B. F. Wood
————	Two Choral Preludes	B. F. Wood

BASIC PRINCIPLES OF SERVICE PLAYING

Sowerby	Carillon	H. W. Gray
Stanley	Suite for Organ	Oxford
Sweelinck	Ausgewählte Werke I and II	Peters
Thiman	Preludes and Volun- taries	G. Schirmer (agents)
————	Three Pieces	Novello
————	Times and Seasons (5 pieces)	Novello
Titcomb	Adoro Te Devote	B. F. Wood
————	Alleluia, Pascha Nostra	B. F. Wood
————	Ave Verum	B. F. Wood
————	Cibavit Eos	B. F. Wood
————	Credo in U n u m Deum	B. F. Wood
————	Festive Flutes	H. W. Gray
————	Gaudeamus	B. F. Wood
————	Prelude in A Minor	B. F. Wood
————	Puer Natus Est	B. F. Wood
————	Suite in E Major	H. W. Gray
————	Vexilla Regis	B. F. Wood
Walcha	Fünfundzwanzig Choralvorspiele	Peters
Walter	Six Hymn Tune Preludes	Abingdon
Walther	Memorial Collection of Organ Preludes and Variations	Concordia
Waters	An Organ Mass	Peters

Whitford	Five Choral Paraphrases (2 vols., 5 in each)	H. W. Gray
—	Four Choral Preludes	Summy-Birchard
Willan	Elegy	H. W. Gray
—	Five Preludes	Oxford
—	Six Chorale Preludes (2 vols., 6 in each)	Concordia
—	Ten Hymn Preludes (3 vols., 10 in each)	Peters
Williams	Three Preludes	Galaxy (agents)
Wright	Fantasy on "Wareham"	H. W. Gray
—	Prelude on Brother James Air	Oxford
Wyton	Dithyramb	H. W. Gray
—	In Praise of Merbecke	H. W. Gray
Van Hulse	Seven Preludes on Christmas Hymns	Concordia
—	Seven Preludes on Plainsong Hymns	Concordia
Young	Three Liturgical Preludes	Abingdon

COLLECTIONS

(2 stave, some occasionally have 3)

Altenglische Orgelmusik. Manualiter

Bärenreiter

	Choralvorspiele für den Gottesdienst- lichen Gebrauch	Bärenreiter
	Eight Short Organ Pieces Old and New	Oxford
	Spielbuch für die Kleinorgel oder andere Tastenin- strumente, Band I	Peters
	Two-Stave Voluntar- ies by Modern Composers (2 vols.)	Novello
Bach	Ausgewählte Werke für Kleinorgel	Peters
Drischner	Choralvorspiele für Dorfforganisten für Orgel (Harmoni- um) oder Klavier	Bärenreiter
Froberger	Ausgewählte Orgel- werke	Bärenreiter
Pachelbel	Werke für Orgel und Clavier	Bärenreiter
(3 stave)		
	Alte italienische Meister Orgel	Peters
	Alte Meister des Orgelspiele I and II	Peters
	Anthologia Antiqua (vol. 1, 2, and 4)	J. Fischer
	Anthologia pro Organo (4 vols.)	Schott
	Book of Classical Airs, A (ed. Barnes)	G. Schirmer
	Book of Hymn Tune Voluntaries, A	Oxford
	Book of Simple Organ Voluntaries, A	Oxford

Christmas Album, A (6 pieces)	Oxford
Church Organist's Golden Treasury, The (ed. Pfatteicher-Davison, 3 vols.)	Presser Schott
Douze Noël's Anciens pour Orgue	
Eighty Chorale Preludes. German Masters of the Seventeenth and Eighteenth Centuries	Peters
English Organ Music of the Eighteenth Century	Peters
Graveyard Gems	St. Mary's Press
Handel to Grieg (ed. Nevins, 10 quiet preludes)	H. W. Gray
Historical Organ Recitals (ed. Bonnet, 6 vols.)	G. Schirmer A. and C. Black
Little Organ Book, A	
Organ Music for the Communion Service (ed. Bunjes)	Concordia
Parish Organist, The. One Hundred Twenty Chorale Preludes, Volun- taries, and Postludes by Older Masters and Contemporary Com- posers (ed. Fleischer, 8 vols.)	Concordia Hinrichsen
Preludes, Interludes, Postludes (4 vols.)	
Purcell to Handel (ed. Nevins, 10 pieces)	H. W. Gray
Recital Pieces (ed. Snow, 2 vols., 5 in each)	B. F. Wood St. Mary's Press
Resurrected Relics	
Sacred Hour at the Organ, The (ed. Arno/Phelps, 2 vols.)	Carl Fischer

BASIC PRINCIPLES OF SERVICE PLAYING

- Second Book of Wedding Pieces, A. Fifteen Short Preludes, Processionals, and Postludes. Arranged from the music of classical composers. Oxford
- Tallis to Wesley. A new series of Original English Organ Music, partly on two staves, from the Sixteenth to the Nineteenth Centuries (7 vols.) Peters
- Treasury of Early Organ Music. (ed. Biggs) Music Press
- Treasury of Shorter Organ Classics, A. (ed. Biggs) Mercury
- Wedding Music 2 vols Vol. 1 contains several processionals, including two Purcell trumpet tunes; Vol. 2 contains hymn-tune and chorale preludes, and a simple choral four-part setting of the tunes.) Concordia
- Wedding Music for the Church Organist and Soloist (ed. Lovelace) Abingdon
- Wedding Music for the Organ. Twenty Arrangements from the Classics (arr. Whitford) Flammar

ORGAN MUSIC BY J. S. BACH

Most of the organ works of Bach are published by G. Schirmer (Widor-Schweitzer edition) and by Peters. For organists who may not wish to invest in either of the above editions, the following list is recommended. From this list, at least *The Liturgical Year* (*Orgelbüchlein*) and the *Eight Little Preludes and Fugues* should be mastered by every organist.

Bach Album, 30 Choralvorspiele	Peters
Eighteen Choral Preludes (ed. Kraft)	Presser
Eight Little Preludes and Fugues	G. Schirmer
Liturgical Year, The (Orgelbüchlein)	Ditson
Sechs Choräle und Achtzehn Choräle	Peters
Twelve Chorale Preludes (ed. Glynn)	G. Schirmer

Transcriptions from Bach's Works

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Book of Airs, A (arr. Barnes)	Boston Music
Jesu, Joy of Man's Desiring (arr. Biggs)	H. W. Gray
Now Thank We All Our God (arr. Means)	H. W. Gray
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Ten Instrumental Movements (ed. Grace)	Oxford
Two Bach Airs (arr. Kraft)	H. W. Gray
Two Sinfonias (arr. Biggs)	H. W. Gray

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SAMUEL WALTER is instructor in Applied Theory at Union Theological Seminary School of Sacred Music, and organist and choir master at St. John's Episcopal Church, Stamford, Connecticut. He has studied at L'Ecole Americaine, Fontainebleau, France and has served as organist at the American Cathedral in Paris.

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